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# ROTUNDA

*the magazine of the Royal Ontario Museum*



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# ROTUNDA

*the magazine of the Royal Ontario Museum*

Volume 15, Number 4, Winter 1982/83

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Cover: The spirit of the Renaissance is captured by the exquisite craftsmanship of this German ceremonial helmet. See page 4. Photo: courtesy of Master of the Armouries, H. M. Tower of London.

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## “What a Place!”

During the past two years exciting events have been taking place at the Royal Ontario Museum: buildings have been going up before our eyes, design concepts have become actual exhibits, and even where there have been no structural changes, cobwebs have made way for fresh paint.

To match these changes the Museum clearly needed a new advertising strategy—one that, while doing justice to the Museum’s distinguished past, would also point up our new look and atmosphere. With new galleries being phased in over a number of years, several major exhibitions in prospect, and a projected increase in programmes and other activities, we needed an advertising plan that would be consistent, long-term, and versatile. Above all, after almost two years of closure, we needed a plan that would welcome back old friends, attract new ones, and let everyone know that yes, indeed, the ROM was open and bursting with energy and growth.

First of all, however, we had to look to our communications with our existing audience. Our strongest and most dedicated supporters—members, trustees, staff, government agencies, donors, and the education community—had been kept abreast of our progress during the Museum’s closure through publications such as *Expansion News*, *The School Broadsheet*, and the *Annual Report*. To meet the even greater interest that the reopening would generate in these quarters, we have developed a new and enlarged calendar of events entitled *Atria*. This bimonthly newsletter, launched in November 1982, provides our supporters with advance information about the events and activities planned for the future.

In collaboration with the advertising agency R. T. Kelley Inc., we also looked to our larger audience of casual visitors. Surveys had shown that roughly half the Museum’s visitors were Metro residents, and had provided us with data about the ratio of first-time to repeat visitors and about visitors’ perceptions of the Museum. All this data helped to determine the theme of our advertising programme and the direction it should take. Because the appeal of the institution is so varied, and therefore so personal to each visitor, we looked for a theme that would be open-ended enough to permit individual interpretation; at the same time it had to be easily read and remembered. It also had to reflect pride in both the Museum’s distinguished past and its new look. The single, simple slogan “What a Place!” proposed by R. T. Kelley, met these requirements.

We next had to find a speaker for the slogan who could put the message across and who would identify the Museum as a “people place”. The popcorn vendor—an image that has become associated with the Museum over the years—filled the bill admirably. Not only does he represent the average Torontonians’ sense of pride in the ROM, but he appeals to all age groups. Both to newcomers and to longtime members and friends, the popcorn vendor can say “What a Place!”

The popcorn vendor in front of the Museum’s distinctive main entrance thus becomes the central visual image of our advertising campaign. It is his voice that is heard in radio advertisements. We hope that his slogan will be remembered and repeated by all our visitors: by children awestruck at their first sight of a dinosaur, by students discovering the wondrous diversity of our natural world and the dazzling creations of age-old cultures, by international scholars researching our renowned study collections, and by every visitor, whether to our permanent galleries or to the splendid temporary exhibitions such as those previewed in the pages that follow.

The Royal Ontario Museum is your museum. We invite you to share the excitement of its renewed existence. “What a Place!”

Charles Tomsik

In the caption to a photograph on page 3 of the fall 1982 issue of *Rotunda* (Vol. 15, No. 3), Archie Foss, head of Extension Services in the ROM was incorrectly titled “head of Education Services”. We apologize for the error.





*"What a place!"*  
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# ART AND INVENTION

Arms and armour from the Tower of London

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K. Corey Keeble

Throughout its long history the Tower of London has had many roles, including those of fortress, royal residence, and prison. Today it serves mainly as a national monument and a museum. The Tower is well known as the repository of the crown jewels, but the White Tower, the most ancient part of the building begun about 1080 by William the Conqueror, houses other



treasures equal both in historic importance and in artistic merit to the crown jewels. These are the Tower collection of arms and armour, one of the foremost national collections of its kind in Europe, and certainly one of the most popular attractions for visitors.

The Tower guards its collection of arms and armour jealously, but in 1982 an exhibition of items selected from it took place in Norwich, England. The first of its kind to be organized by the Tower authorities, the exhibition now has crossed the Atlantic and in October it opened at the Cincinnati Art Museum. From 19 March to 19 June 1983 it will be seen in Toronto at the Royal Ontario Museum. The Cincinnati and Toronto showings are the only two scheduled in North America.

In all there are 111 items in the exhibition. The arms on display range from medieval swords and daggers to military and sporting arms of the 19th century. For many visitors, however, the most fascinating items will be the outstanding examples of the art of the armourer. These include a 14th-century "great helm" and an early 17th-century armour made for King Charles II as Prince of Wales, as well as armour made for the Emperor Maximilian I and for King Henry VIII.

The "great helm" (Fig. 1) is the archetypal knightly headpiece of the High Middle Ages. Associated only with people of high social rank, helmets of this type are often depicted on effigies of knights and also feature prominently as attributes of rank on coats of arms. The great helm from the Tower dates from about 1350–1375. Armour of the 14th century is very rare, and only a small number of helms of this type are on view in Britain today, among them the helm of the Black Prince above his tomb in Canterbury Cathedral and the Pembroke helm in the Royal Scottish Museum in Edinburgh. The Tower helm may be appreciated for its rarity and for its beauty of design, but it is also an extraordinary example of skilled craftsmanship. It can fittingly be described as "sculpturesque"—it is, in effect, sculpture in steel.

The same combination of aesthetic and technical qualities is found in all the armour in the exhibition. Another notable example is a tournament armour of the late 15th or early 16th century (Fig. 2), one of a series of jousting armours made for the Hapsburg Emperor Maximilian I (1493–1519). By the 15th century, the joust had lost much of its earlier relation to warfare as a kind of training ground for knights and had assumed the characteristics of a sporting event practised for its own sake. Consequently, highly specialized forms of jousting armour came into existence, designed to give the greatest possible protection to the wearer. As mobility was less important in the joust than on the battlefield, jousting armours were often heavier than field armours and allowed the wearer less freedom of movement.

Among the types of joust popular in Germany at this time was the *Rennen*, a course run with pointed lances for which a distinct type of armour known as *Rennzeug* was devised. The helmet was of a type known as a "sallet", a light, tailed headpiece worn with a separate defence for the chin. The breastplate was boxed out on the right side of the torso and fitted with a long hooked lance rest. There was no armour in the usual sense for the arms; the legs were defended by large steel plates called *Dilgen* hung over the saddle. To the left side of the breastplate was bolted a large leather-covered wooden shield—the target for the opponent's lance; on the right side, the wearer's hand was protected by a large, irregularly shaped steel vamplate which fitted over the lance. Jousting armour of this type was constructed with great ingenuity, a quality sometimes used to add to the theatrical aspect of the proceedings. The vamplate, for example, was often made in sections held together by springs and catches; a lance blow delivered in the right spot released the catches causing its separate parts to spring apart and fly into the air. Spring-loaded plates might also be attached to the brow of the helmet; when struck in the proper place these too would fly apart.

The Tower's *Rennzeug* may be appreciated for its aesthetic qualities as much as for its scientific construction. Like the 14th-century great helm, it has a marvellous sense of controlled proportion. Decoration is sparingly applied and is sub-



Fig. 1: Great helm, 14th century.

Photo on page 4 courtesy of British Information Services, Ottawa. All other photos courtesy of Master of the Armouries, H. M. Tower of London.



Fig. 2: Tournament armour (*Rennzeug*) made for Emperor Maximilian I, showing sallet, vamplate, and *Dilgen*, and the shaffron for the protection of the horse's head.



servient to form, and the overall appearance is one of sophisticated elegance.

Early in his reign, England's Henry VIII received the offer of a gift of armour from Maximilian I, who besides availing himself of the skills of the great master armourers of Augsburg and Nuremberg, also maintained an imperial armoury at Innsbruck. It may well have been the Emperor's offer that spurred Henry to start his own royal workshops for the production of high-quality armour; up to this time armour worn by the nobility in England had been imported from Italy and Germany. By 1515 Henry had imported armourers from the Netherlands and Germany to staff his workshop, which was set up at Greenwich and remained active there until the early 17th century.

The earliest surviving armour from the royal workshop at Greenwich is an armour for the foot-combat made for Henry VIII about 1520. One of the greatest treasures of the Tower armouries, it is included in the exhibition to be shown in Toronto (Fig. 3). Armour for the foot-combat—now rare—was made for the tournament field, not for war. The foot-combat was a contest in which



combatants exchanged blows with pole-axes over a low wooden barrier. Henry's armour is typical in that it provides total protection for the wearer, including laminated sections to defend the bend of the arm and the back of the leg, and a complete defence of steel for the rump. But in other respects it was unique for its time both in form and in its constructional details, though these were later to become hallmarks of the Greenwich workshop. The armour is composed of literally hundreds of steel plates, all articulated so as to allow the maximum degree of flexibility and mobility. It is obvious that the armourer had to master many areas of knowledge in exercising his art, and that with all his other skills he needed a detailed knowledge of anatomy in order to duplicate in steel the movements of the human skeletal and muscular systems.

Henry's foot-combat armour had to fit him perfectly. It is therefore an extraordinarily accurate record of the physical dimensions of the young king: 188 cm (6 ft 2 in) in height, with a waist measurement of 86.4 cm (34 in). This armour was made for Henry when he was in his late 20's; later armours made for him record a much expanded waist measurement of 137 cm (54 in). The three-dimensional record thus afforded is in some ways more accurate and trustworthy than that of a painted portrait. Here there is no room for misrepresentation or flattery, but instead a projection of the real person. But beyond its value as a record of its owner, there is, of course, the achievement of the armourer in the manipulation and articulation of cold steel. Henry's foot-combat armour is as much a work of art as a salt cellar by Benvenuto Cellini or a sculpture by Michelangelo, though it is not the expression of a single artistic personality but rather of a host of highly trained and specialized artisans. In this instance, the armourers worked under the leadership of the brilliantly talented Martin van Royne, Master of the Greenwich workshop from its founding until about 1536, when he was succeeded by Erasmus Kyrkener.

The Royal Armoury at Greenwich flourished through the 16th century. Its products were fully the equals of those of Milan, Augsburg, Nuremberg, and Innsbruck. Like their Continental counterparts, the Greenwich armourers of the 16th century developed garnitures—armours with extra pieces, or "pieces of exchange" as they were called, so that several different types of armour could be made up by the addition or subtraction of various parts. Typical of the garnitures of the reign of Elizabeth I was one made about 1575 for Robert Dudley, Earl of Leicester (Fig. 4), one of the luminaries of the queen's court. It is preserved with attachments for the joust or the tilt: a special visor, a tilting gauntlet for the left hand, and reinforcing plates for the left shoulder (grand-guard) and elbow (passguard). Like much armour made for the nobility in the later 16th century, Dudley's shows an abundance of decoration. It originally was blued and gilded, and though the colouring has been lost, the sunken bands of the surfaces with their etched ornament remain. The etching includes Dudley's initials and the badges of two orders of chivalry: the English Order of the Garter and the French Order of St. Michael. In addition, the armour is decorated with Dudley's device of a bear and ragged staff, and with ragged staves placed diagonally.

Such ornament was typical of armour used for court ceremonial and parade. As a field armour, Dudley's armour of course could have been used in war, but by the 1570s gunpowder had diminished the usefulness of full armour in battle. The elaborate decoration of armour with etching, engraving, gilding, and even enamelling in the later years of Elizabeth's reign coincided with its gradual disappearance from the battlefield and its relegation to the tournament field or to court ceremony or pageantry.

Dudley's armour is almost a compendium of the decorative arts in itself and a reminder that a finely crafted suit of armour is as much an expression of the spirit of its age as a painting, a sculpture, a piece of silversmith's work, an article of furniture, or an item of fashionable dress. Indeed, in its silhouette it emphasizes the relationship between armour and dress. The breastplate is of the same peascod shape as the civilian doublet; the angular outline of the shoulders with the high gorget similarly reflects the fashionable civilian dress of the period with its high ruffed collar. The laminated tassets over the hips bulge out in ample



Fig. 3: Armour for foot-combat made about 1520 for Henry VIII. The articulations of the many steel plates are designed to allow the wearer the maximum degree of mobility.



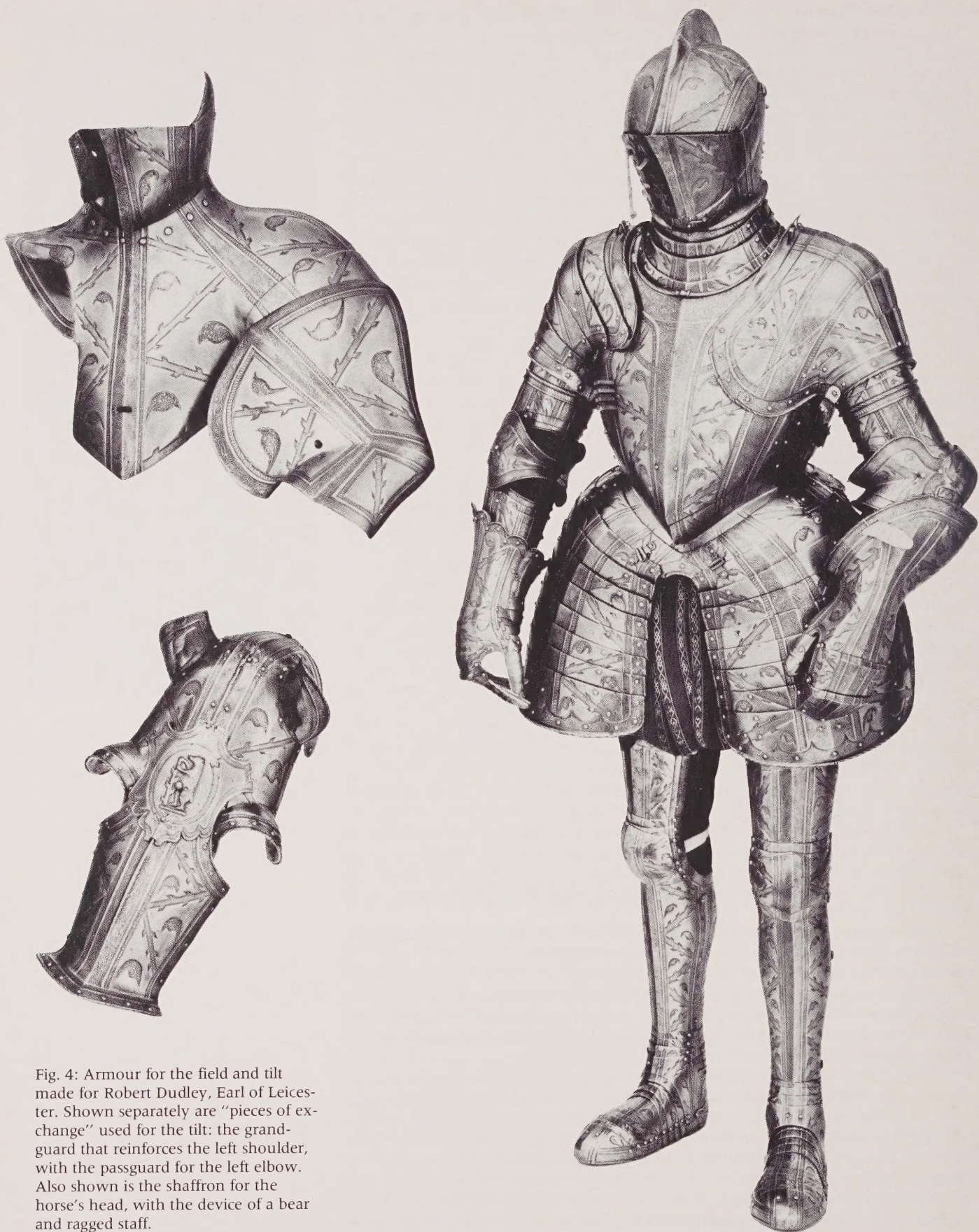


Fig. 4: Armour for the field and tilt made for Robert Dudley, Earl of Leicester. Shown separately are "pieces of exchange" used for the tilt: the grand-guard that reinforces the left shoulder, with the passguard for the left elbow. Also shown is the shaffron for the horse's head, with the device of a bear and ragged staff.





curves to imitate the shape and dimensions of fashionable padded trunk hose. Dudley's armour, in fact, may be approximately dated by the similarity of its silhouette to that of fashionable dress in Elizabethan portraiture of the 1570s.

Armour used for Renaissance ceremonial was particularly rich in appearance, its lavish decoration being intended to make a public statement on the wealth, power, and even the taste of its owner. Because men of the Renaissance held classical antiquity in such high esteem as a model for all human endeavour, armour used for pageants and parades often assumed at least pseudo-classical form, betokening the desire of the Renaissance prince to emulate and even to surpass the imperial grandeur of ancient Rome. The vogue for such armour was international in its scope. A German example is included in the exhibition (Fig. 5). It is a light, open helmet of a type known as a burgonet. Burgonets were worn in battle by light cavalry and infantry, but this one has been made for use in pageants, with applied ornament of gilt copper depicting figures of warriors in pseudo-classical garb, trophies of arms, and scrollwork, all in the German Mannerist style as influenced by the classically derived vocabulary of Italian Renaissance art.

The applied gilt copper ornament of this parade burgonet recalls in both technique and style the best work of the goldsmiths and silversmiths of Augsburg about 1600. The skull of the helmet, made of relatively light-gauge steel, is richly embellished with repoussé decoration of fruit, flowers, birds, and insects. The technique of working the metal into relief is related to that of silversmiths, and both this decoration and the applied gilt copper ornaments are strongly reminiscent of etchings and engravings, which were common sources of inspiration for ornament in every field from architecture to jewellery. The burgonet from the Tower is a masterpiece of skilled craftsmanship; it is also completely in the spirit of its time, sharing direct relationships in a wide variety of fields of artistic endeavour.

Other examples of virtuoso craftsmanship occur throughout the "Treasures from the Tower" exhibition. Many of these are associated with specific royal and noble families. A powderflask (Fig. 6) with exquisitely detailed decoration in pierced and chiselled steel combines a biblical scene of Samson and Delilah that includes scrollwork, guilloché borders, strapwork, and grotesque masks with a scrollwork cartouche bearing the arms of the Medici. This extravagant example is typical of powderflasks made in matching sets with muskets equally elaborately decorated, for use by the ceremonial guards of Renaissance rulers.

Fig. 5 (left): Ceremonial armour of the Renaissance, like this embossed German burgonet, often mimicked the styles of imperial Rome. Such armour was what today we would call a status symbol. It would not have been worn on campaign.

Fig. 6 (right): An Italian powderflask bearing the arms of the Medici, c. 1565.





Fig. 7 (right): Made for Charles II of Great Britain when he was Prince of Wales, this garniture is the last complete armour made for a member of the British royal family.

Fig. 7a (left): By subtracting some parts and adding others, Charles's garniture can be made into a pikeman's armour.







The one in the exhibition, probably made in Florence about 1565, is related in style and manner to other artifacts produced in the ducal workshops about the same time, the same decoration being found in painting, relief sculpture, architectural stucco, *pietre dure* work, silverware, jewellery, and cabinet work.

Gunpowder had been in use on the European battlefield from the early 1300s. By the mid-1500s it had been developed to such a degree that a completely bullet-proof armour required plates of a thickness and a weight that impeded the wearer's mobility. For this reason armour gradually began to be discarded. By the early 1600s very few cavalymen went into battle in full armour, but such was the prestige of armour through its traditional association with nobility of birth that even in the mid-1600s complete suits of armour were made for such rulers as Louis XIV and Charles II. A late example of the armourer's art is provided in the exhibition by a garniture of Dutch origin made for Charles II of Great Britain when he was Prince of Wales (Fig. 7). Though beautifully made, with delicate gilded borders, the armour has an awkward form that is aesthetically less satisfying than the balanced contours of the armours of Henry VIII and Robert Dudley. Its real function is symbolic and decorative. As a garniture, it is provided with pieces of exchange and can be made, by the subtraction of some parts and the substitution of others, into a pikeman's armour with a light open helmet, cuirass, and tassets for the hips, but no protection for the limbs (Fig. 7a). This armour represents the end of a long line of historic development, since Charles was the last member of the British royal family to be provided with complete armour.

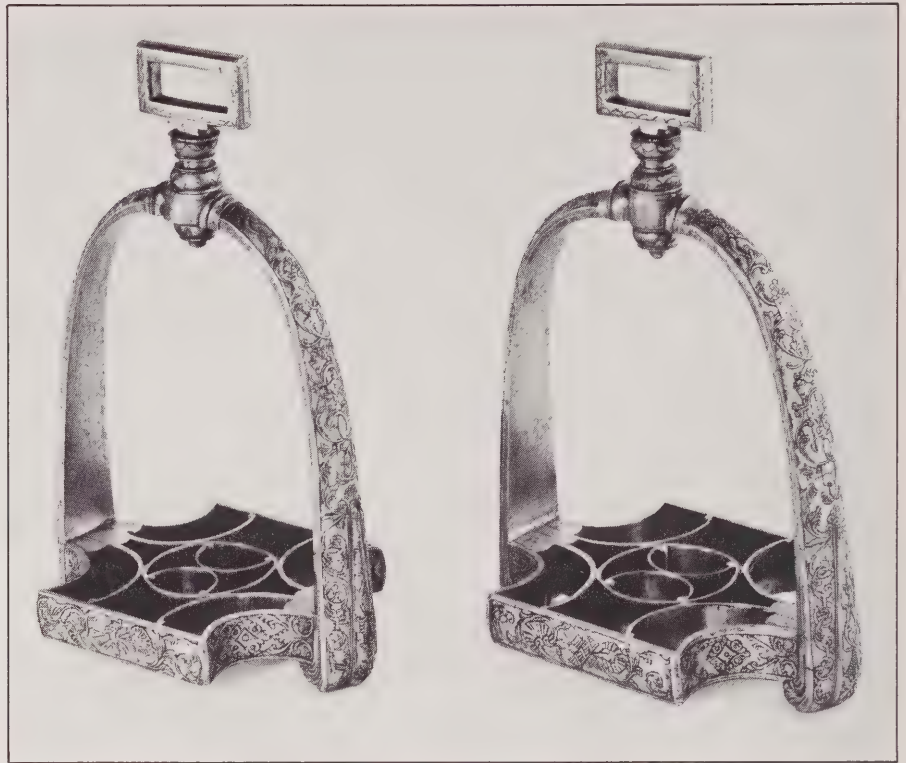
The relation between armour and fashion is as evident in this armour of Charles, as Prince of Wales, as in the armour of Robert Dudley. An examination of contemporary portraiture shows an exact correspondence between the shape and proportion of civil dress and of parts of the armour.

Some of the weapons in the exhibition are of military type; others are sporting weapons. An immediate, recognizable difference between the two types is that sporting weapons were usually highly decorated; the decoration served a symbolic purpose as a reminder of the high station of their owners. Like armour

Fig. 8: Embodying the same artistic spirit that fashioned the Palace of Versailles, this flintlock gun is believed to have been a gift from Louis XIV to Charles Lennox, Duke of Richmond.



Fig. 9: This pair of stirrups is part of a 1752 hunting garniture made in Tula for Empress Elisabeth of Russia.

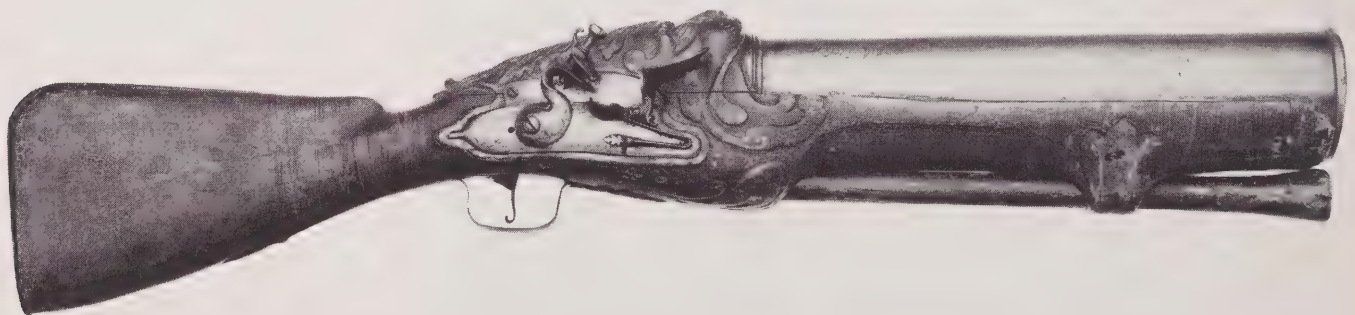


of high quality, sporting weapons, lavishly ornamented with exquisite craftsmanship, were often made as diplomatic gifts from one head of state to another.

An example of a sporting weapon is provided by a flintlock gun made in Paris about 1685 (Fig. 8) and believed to have been a gift from Louis XIV of France to Charles Lennox, first Duke of Richmond and Lennox (1672–1723). Incorporating chiselled decoration in steel, silver mounts with gilding, and silver inlay, it is the product of several highly specialized craftsmen and of the division of labour characteristic of the royal workshops serving the French Crown, and it embodies the same artistic spirit that fashioned the Palace of Versailles. Thus it is all part of the system of artistic synthesis devised for the glorification of *Le Roi Soleil*, and is a monument not only to the classic refinement of the Baroque style of the French court but also of the organization of the means of artistic production by which that style was established and proclaimed.

Much the same thing may be said of another masterpiece of court art dedicated to the glory of absolute monarchy—a hunting garniture of 1752 made for the Empress Elisabeth of Russia. It comprises a flintlock sporting gun, a pair of flintlock pistols, a powder horn, and a pair of stirrups (Fig. 9), all of chiselled and gilded steel, the firearms having silver mounts and inlay and walnut stocks. The whole garniture, influenced by French styles of decoration, was made at Tula,

Fig. 10: A flintlock firework gun made by James Ermendinger for the Danish court about 1690.





which specialized in the making not only of presentation firearms of the highest standards of artistry and workmanship, but also of all manner of decorative objects in chiselled steel for the Imperial court.

While the exhibits provide reminders of the artistic synthesis that combined all the arts in the service of the court through pageantry and splendour, they also supply ample evidence of the fascination with inventions that was so much a part of the court life of Renaissance and Baroque Europe. Just as Baroque court life combined static visual arts such as painting and sculpture with the kinetic ones of Baroque theatre (opera and ballet, for example), Baroque pageantry was often framed by lighting effects in the form of fireworks—an extension of Baroque ceremonial and celebration into all-encompassing, total theatre. For pyrotechnic displays, there were, in addition to other forms of fireworks, firework guns resembling grenade launchers, but with thin metal barrels and carved and painted stocks. An example of such a gun, made by James Ermendinger for Prince George of Denmark about 1690, is included in the Tower exhibition (Fig. 10) and provides another striking illustration of the integration of the arts of the armourer and the armsmaker into the total development of all the arts of Renaissance and Baroque Europe.

Ermendinger's fireworks gun is a novelty, and there are other such curiosities in the exhibition. Some are national or regional types of weapon; others embody technical innovations. Though some of the latter had little practical application, others were prototypes of processes and systems that paved the way for future developments. Among the curiosities and inventions in the exhibition are multiple-load firearms, including a snaphance revolver made about 1680 and a Collier flintlock revolver of about 1825, based on the earlier Collier patent revolver of 1818 (Fig. 11). Each may be regarded as a step in the development of a practicable revolver, finally realized by Samuel Colt early in the 19th century.

"Treasures from the Tower" is remarkable for the variety and quality of its exhibits and for the blend of art and science that they demonstrate. Their rarity, historic importance, and superb craftsmanship make this a travelling exhibition unique in the history of the Royal Ontario Museum. As an exhibition of treasures, it will appeal to anyone who can appreciate fine craftsmanship and superlative design.©

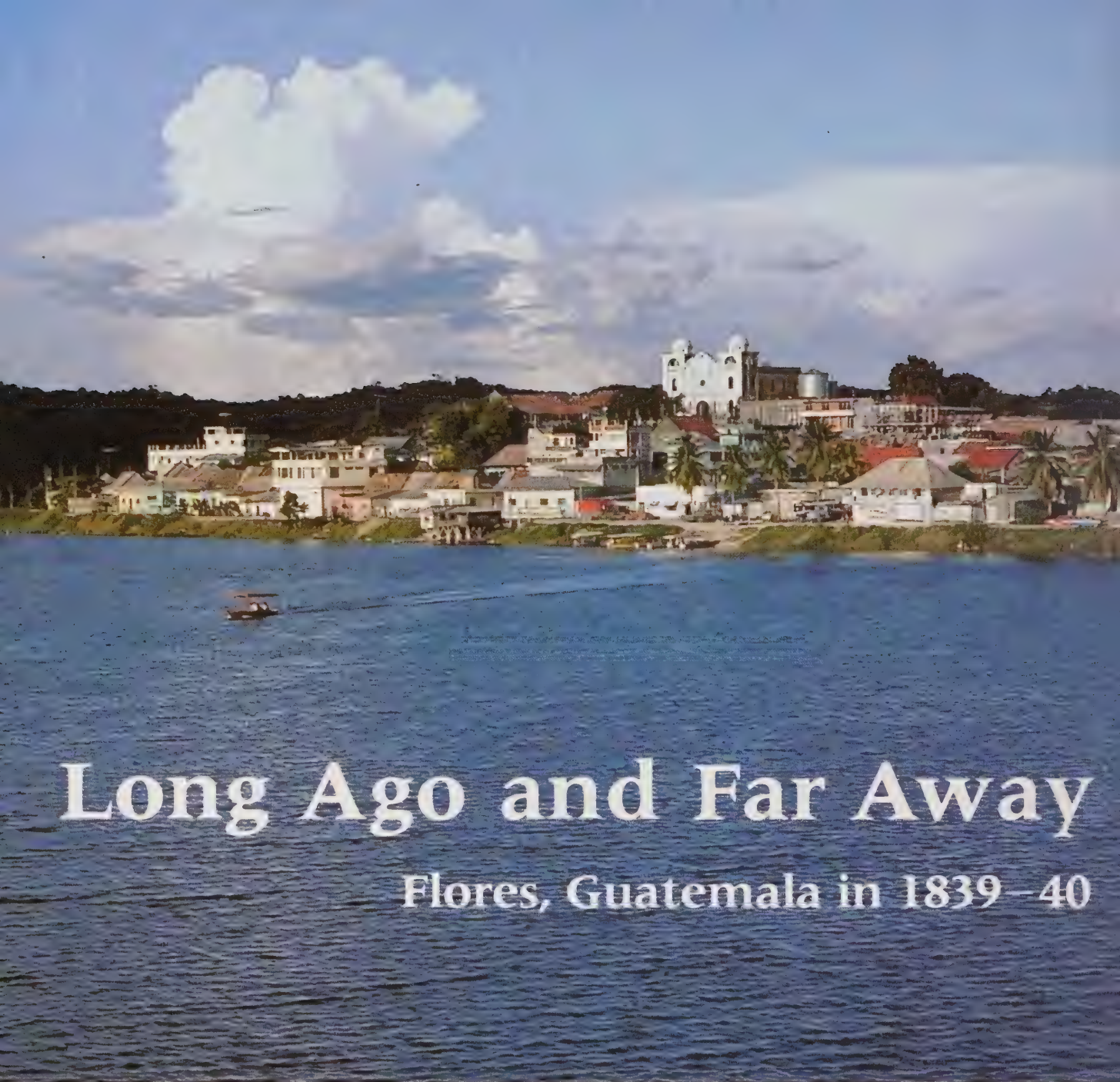


K. Corey Keeble is associate curator in the European Department of the ROM. After receiving his undergraduate degree in English and history from United College (now the University of Winnipeg), he spent two years in England on postgraduate work at the Courtauld Institute of the University of London. Although interested in 15th- and 16th-century armour and German Late Gothic panel painting, Mr. Keeble now concentrates his studies on Renaissance and Baroque bronze statuettes and terracottas.



Fig. 11: One of the predecessors of the Colt revolver, this flintlock revolver was made by E. H. Collier in London c. 1825.





# Long Ago and Far Away

## Flores, Guatemala in 1839–40

David M. Pendergast

On 13 November 1839 a small expedition set out from what is now Belize City, bound for the ancient Maya city of Palenque in the Mexican state of Chiapas. The little group, which consisted mainly of soldiers from the 2nd West India Regiment, was led by Patrick Walker, an Englishman, and Canadian-born John Herbert Caddy. Walker seems to have been something of a human dynamo, or perhaps simply a person who could never say no; at any rate, at the time of the expedition he held about two-thirds of the posts in the government of what was then simply called The Settlement. A contemporary described him as “Secretary of Government, and holding besides such a list of offices as would make the greatest pluralist among us feel insignificant.” Caddy, on the other hand, was a friendly person, possessed of energy and an inquiring mind, who was posted to Belize as a 2nd lieutenant in the Royal Artillery. As befitted Caddy’s inclinations and training, he was the expedition’s artist, while Walker was the official government presence on the journey.



The expedition had come into being to avert the danger of a wound to British pride. On 30 October 1839 the American diplomat John Lloyd Stephens and the English artist Frederick Catherwood had arrived at Belize to begin the exploration of ancient Maya sites that was to bring them a fair measure of fame, if not of fortune. The name of Palenque was already in the Central American air; from travellers' accounts the place appeared to have been one of the major cities of a long-dead civilization, and it was one of the sites on the explorers' list. To Colonel Alexander MacDonald, Superintendent of The Settlement, however, it was unthinkable that British enterprise and zeal for discovery should be outstripped, especially by an American. MacDonald accordingly arranged that Walker and Caddy should set off as quickly as possible for Palenque, despite the fact that the rainy season was upon the land, and that no authorization for the undertaking had been obtained from England.

Walker and Caddy and their companions were to suffer from the timing of the trip, and MacDonald had to bear some rather harshly worded criticism for his spur-of-the-moment decision to mount the expedition. Still the party did make its way to Palenque, managing to beat the rival group simply because Stephens and Catherwood chose to go southward to Copán, in Honduras, before attempting the Palenque trip. Caddy produced a record of the ancient ruins of Palenque in words and paintings, but unluckily Stephens published the account of his explorations very shortly after his return to the United States, and this destroyed the market for Caddy's work. The story of the Walker-Caddy expedition lay scattered and more than half-forgotten for almost 130 years, before it was eventually added to the history of Maya archaeological exploration (*Palenque: The Walker-Caddy Expedition to the Ancient Maya City, 1839–1840*, D. M. Pendergast, Ed.; University of Oklahoma Press, 1967).

Caddy's paintings of Palenque are of considerable antiquarian and archaeological interest, but it is his description of the countryside through which the expedition travelled, and of the people met along the way, that gives his account its greatest value. At first it seemed that only one pencil sketch survived to accompany the written record of the journey from Belize to Palenque. Since publication of the expedition's story, however, three sepia paintings of Guatemalan scenes have come to light. The three breathe additional life into the account of the journey, and at the same time they constitute an important addition to the meagre store of early 19th-century views of the lowland Petén District.

The three small sepias all show the town of Flores, built atop the ruins of Tayasal, a community of the prehistoric and early historic periods situated on an island in the middle of Lake Petén. Flores has a past as eventful as it is long, and Walker and Caddy were fortunate to arrive at the community during one of the quiet phases of its history. They reached Flores in mid-December, and could not bring themselves to depart until 6 January, while back home the people of Belize waited anxiously for word of them. By 4 January a local journalist was expressing the fears of the community (and particularly, one would guess, of Colonel MacDonald) that the rainy season was doing its worst: "Since notifying the return of the Pit-pans [riverboats], in which those two enterprising gentlemen embarked for a visit to Palenque, with spirits ambitious for scientific research and well worthy of enlightened minds, we have received no intelligence of their progress; a circumstance that might be brought about by the season of the year or the state of roads seldom traversed . . .". While this worried guess was being made back home, Walker and Caddy were enjoying a very pleasant holiday, given the circumstances, and probably finding it harder every day to contemplate moving on towards Palenque. But let John Caddy tell us, in his own uncertain syntax, how they spent their days:

"We emerged from the woods about three o'clock and came suddenly upon the village of San Bonito on the borders of a magnificent sheet of water which sparkled in the glorious sunshine, bearing the Island town of Flores, with some smaller fairy looking Islets, on its calm bosom. We dismounted on a green sward close to the shore, where ca-

Opposite page: Flores today, seen from a spot not far from the vantage point of John Caddy's painting on page 17. At this distance the church can be identified at the centre of the island, but otherwise the town seems to bear little resemblance to the settlement of Caddy's day. Photo: Don Rice





noes were soon in readiness to transport us to the Island. These canoes although large were exceedingly ill constructed, being little more than troughs, without seats or any convenience for passengers, that were propelled by two paddlers standing up at each end, using long paddles. The Island is about a mile from San Bonito. A house was procured for us . . . which was a thatched cottage, having stone walls plastered and whitewashed, and consisted of two rooms—with a floor of composition of mud, lime & wood ashes, it was hard and even—there was a small kitchen in the yard. We soon had our baggage arranged with the assistance of a couple of tables, a seat or two, and hammocks swung was about the best furnished house in the town.

"Soon after our arrival the Commandante sent us a dinner cooked at his own house, and a present of 'puro's', cigars, made by the hands of Señora Ozeta with some Aguardiente of superior quality. After which we strolled out, and ascended to the Plaza which commands an extensive view of the Lake—a flat platform of about 200 yards square on the eastern side of which stand the 'Church of Our Lady of Sorrows' in a half dilapidated state—part of the roof had fallen in being thatched. On the northern side were the ruins of a convent, and Barracks, the latter might have contained 200 to 300 men. Opposite to which on the southern side was the Ruin of the Commandancia, the residence of the former Commandantes. To the westward was the debris of a wall in which could be traced embrasures. The Island is about one mile and a quarter in length and not more than three quarters of a mile in breadth in any part. The houses are but mean thatched cottages, few of them having more than two rooms, the roof being made of Poles strongly lashed together with 'Tie Tie'. The walls are mostly of stone plastered and whitewashed. There is not a pane of glass in any window in the town.

" . . . The morning after our arrival, I was up with the sun, having had a night's rest without even hearing the hum of a mosquito, a luxury we had not known since we left Belize—in fact for a much longer period as the latter place is the very hotbed of flies. The night was quite cool enough to make me feel the necessity of a blanket . . . I observed the early risers moving about in their chimonas, their dress requires something over it of a cold morning, for it only consists of a pair of cotton drawers made very loose, and fastened around the waist with a drawing string, and a shirt of the same material worn out-





side the drawers. This is the every day attire with few exceptions of both high and low. We commenced marketting for our people, as well as ourselves, and found provisions exceedingly cheap. The beef and pork was cut completely from the bone, into long ribbons, this they rub over with salt—when required for keeping—and hang it in the sun to dry. In this state they call it *Tasajo*. We bought about three pounds of fresh beef or pork for one Rial—sixpence halfpenny sterling. A turkey of goodly size for 3 Rials, fowls one and two rials. Rice of the country, very good, was one rial for a measure which contained nearly three half pints. Vegetables such as plantains, maize, chilis &c were very cheap. Salt was the most expensive auxiliary to the culinary department, in consequence of the distance from which it is brought to Peten, either from Campeachy or Belize, but seldom from the latter. A small measure scarcely more than sufficient for one day's consumption for two or three people cost a Medio or half a rial—so that if you were to use the epithet of 'you are not worth your salt' to a Petenero, at least to many of them, it might be taken as complimentary, and make them believe themselves of greater value than they actually are.

"... Soon after dark we prepared for the 'gay and festive scene', which was to take place in the *Alcaldia*. . . . The dress of the Ladies was exceedingly simple, 'half naked, natural', but not quite. It consisted of a chemizette of nearly transparent Cambric or fine lawn, with short sleeves, low in front, the whole being in narrow pleats. It was embroidered round the top, and at the bottom of the sleeves, and was the only covering to the body as far as the waist, from whence descended a gaudy coloured petticoat of printed calico, or embroidered muslin, white cotton stockings—silk ones are almost unknown—and shoes made from some gay coloured silk. The hair was drawn back from the forehead and hung in one long plait down the back, the end being tied with a bow of gay ribbon—a tortoise shell comb with a gold, or gilt band, embracing the whole of the back part of the head from ear to ear, and having large lozenge shaped imitations of precious stones set in it. The young Ladies of Peten generally carry their dowries round their necks, in the shape of a necklace of coral intermixed with small gold coins from one to four dollar pieces—so that in a *Tete a Tete* one may make a tolerably nice calculation of the amount likely to be derived from under going the ceremony of having your hands

Above: Flores, Peten, seen from the east shore of the lake near San Benito. Compare this with the modern view of the town on page 14.

Opposite page: Belize City as it was when the British expedition set out for Palenque in 1839. This watercolour by John Caddy is the only known painting of Belize City from this period.





Above: Houses at the edge of the central plaza in Flores. The house form and method of construction were handed down from generation to generation over several thousand years of Maya life and, at least in the small villages, are preserved to this day.

Opposite page: The Flores plaza, looking south, with the Church of Our Lady of Sorrows at the right and a few of the town's "500 souls" at the left.

joined together at the Hymnical altar by the Padre. . . . The music consisted of a marimba, a violin, and a drum. The dances were principally Fandangos and what they call 'Ar-rabis', a sort of jig danced with a shuffling step . . . refreshments were spread consisting of cold fowls, meat pies, fish, tarts and dulces. The drinkables were different liqueurs the foundation of which was aguardiente having different names. . . . About 2 o'clock the company retired to their respective homes.

" . . . The habits of the Peteneros are decidedly idle—to a degree that is nearly incredible—and the country favours this natural disposition as with little trouble the teeming earth yields abundantly every tropical vegetable. Maize or Indian corn, which is their principal support, grows luxuriantly yielding two crops in the year—from this they make their Tortillas . . . Plantains, Bananas, Yams, Sweet Potatoe, Cassada or Manihot, rice several descriptions of beans and many other vegetables grow spontaneously, but with the Tortillas & Friholes or Black bean the leguminous desires of the Peteneros are quite satisfied, and they take little trouble to raise any other. The fruits are numerous and good, pine apples, oranges, shaddock and forbidden fruit with a variety of plum, the guava and in fact nearly all tropical fruits are abundant without culture.

"There are many valuable natural productions that might be gathered to advantage were it not for the distance they would have to be transported to a market, and are therefore useless except for the wants of the inhabitants. Several gums & balsams, copal, capiricio, and amber, and it is stated that the gumarabic is also to be met with—besides sarsparilla, vanilla, cochineal, achiote or armetto, indigo, brasil wood, logwood, cocoa, coffee, & cotton, tobacco—most of these are scarcely cultivated at all.

"The great drawback to this fine country is the want of good roads or navigable rivers which would enable the inhabitants to take their produce to market . . . by a more frequent communication with Belize, they would find that with a little energy and industry they could add materially to their household comforts, which at present are in the lowest possible scale.

"The mechanical arts are limited in the extreme. There is a blacksmith who also does





work as silversmith and jeweller mending the ladies earrings and ornaments in a very blacksmithlike manner. A carpenter who manufactures his boards by splitting a tree with wedges and then with an axe fines them down to any thickness he may require. The great trade in Peten is that of Zapatero, shoe or mocassin maker—all the principal towns-people are Zapateros, it seems the fashionable business . . .

"We were detained in Peten some time longer than we intended, from one circumstance or another—but on the 4th of January we were enabled to start hiring mules . . . Our preparations being made and a few presents of combs & books distributed among those who had been civil to us, we embarked for San Bonito [7th January, 1840] accompanied by all the Principal Inhabitants of Peten, where after sending on our luggage to Sacluc we took a most affectionate leave of them having to undergo a hug from each—and mounting our mules we were once more en route . . ."

Three weeks later, Walker and Caddy arrived at Palenque. Some parts of their journey were indeed fraught with the rigours of tropical travel, but their sojourn in the island town of Flores was clearly an interlude so pleasant that the travellers could scarcely tear themselves away and get on with the expedition. Caddy was a prolific painter, and he undoubtedly produced other views of Flores, perhaps even depictions of the colourful people he met there. If such paintings exist, their owners probably know them only as unidentified tropical scenes by an unknown painter, since Caddy rarely signed his work. Still, the three known sepias combine with Caddy's words to give us a glimpse of a way of life that has long since vanished; today one travels by jet to the lakeside airport of Tayasal, takes a taxi across the new causeway to Flores, and whiles away idle hours in a modern hotel near buildings that have survived from Caddy's day. As we look back from atop the great spoil-heap of 20th-century technology and see Flores through Caddy's eyes, the Christmas season of 1839 somehow seems separated from the present by far more than just a span of years.®



David Pendergast, curator in the Department of New World Archaeology, is seen here standing on the steps of an ancient Maya building, a very long way from Flores. He and his wife Elizabeth recently fled Toronto's winter to resume work at Lamanai in northern Belize, where the tenth season of excavations is now in full swing. Work on the site is expected to extend through 1985; meanwhile, the final touches are being added to the third volume of the Altun Ha report, the first two volumes of which were published by the ROM in 1979 and 1982.





Mrs. Donald B. Taylor of Newmarket, Ontario, recently presented the Museum with a man's linen shirt of an extremely rare type. The entire garment is seamless, the body, sleeves, neckband, and wristbands having been woven in one piece on the loom. The shirt was made in or near Hamilton, Scotland, about 1810–1820, and the weaver was either the great-great-uncle or the great-grandfather of the donor's late husband. It was brought to Carleton Place, Ontario, by Mr. Taylor's grandfather in 1900 when he returned from visiting his cousins in Scotland.

Very simple garments woven without seams or with minimal seams have been known from the time of ancient civilizations, both in Europe and in other parts of the world. It is thought they were made this way primarily to conserve precious woven cloth. But the Scottish seamless shirts are a phenomenon of the 18th and early 19th centuries. Since there was no need to conserve material to such an extent by that time, and because the amount of work involved in planning and making the shirts was so great, it is difficult to determine their purpose. They were probably undertaken as challenges and to some extent as technical experiments, the success of which gave prestige to the weavers. It is possible that this shirt was made while the weaver was still a young man, of an age to be finishing his apprenticeship.

The shirt is of plain tabby weave, woven in a variation of the double cloth technique. There is a long slit up the left side; according to family tradition, when the weaver showed his shirt to the local duchess (presumably the Duchess of Hamilton) she took a pair of scissors and cut it, saying that it would be seamless no longer. Perhaps she was superstitious about Christ's seamless garment. In spite of the damage, the garment remains a testimony to a Scottish weaver who performed what was often thought to be the impossible.

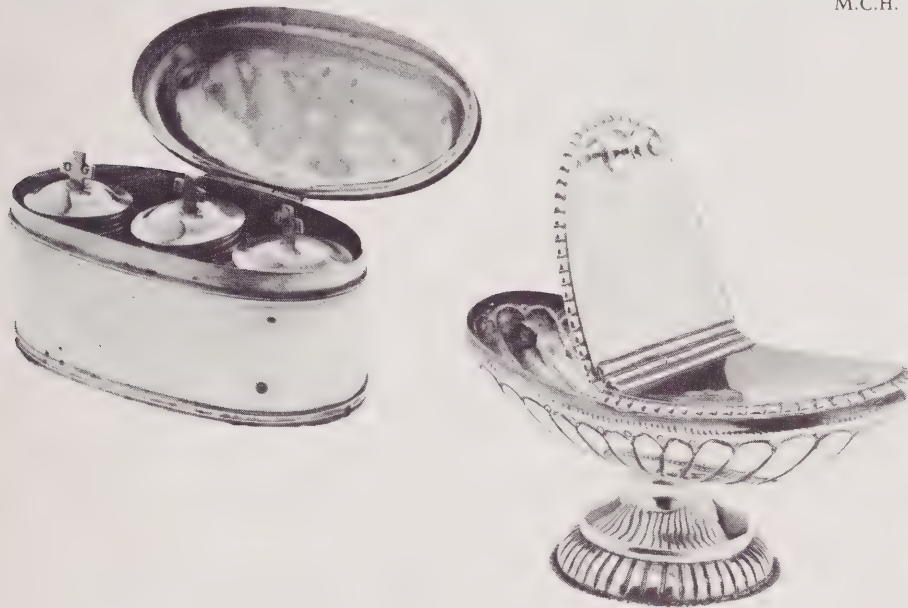
M.C.H.



A woman's 18th-century hat which was offered to the Textile Department for purchase several months ago has now been acquired by an anonymous donation. Because of their fragility, relatively few hats of this period have survived, and even fewer in such good condition as this one. It is a flat, wide-brimmed, garden-type hat made of plaited straw, covered with cream silk brocade, and trimmed with green ribbon around the brim; the sides of the shallow crown are also covered with puffs of green ribbon. The hat is lined with light cream silk tabby. Between the upper side of the straw foundation and the silk covering is a layer of paper, which in those days was free of acid. As Mrs. K. B. Brett has pointed out, this paper has probably helped to preserve the silk and to protect it from the abrasive straw.

An article by P. M. Inder in *Costume*, the journal of the Costume Society (No. 7, 1973), states that this hat originally was one of twelve belonging to the same owners; there is mention, too, of a romantic family tradition concerning them. However, other evidence suggests that they were samples for a shop and made late in the century. After being on loan at the Exeter Museum in England for nine years, some of the collection was offered for auction sale last year. To our knowledge this hat now has the distinction of being the first of its kind in a Canadian museum collection.

M.C.H.



A collection of fine early church silver has recently been given to the Canadiana Department by Mrs. A. Murray Vaughan in memory of her mother, Lucille E. Pillow. Of great interest is a chrismatory or box containing three ampullae for holy oils, each surmounted by a cross. Most known examples of this form hold only two ampullae. The chrismatory and ampullae are marked by the famous silversmith, François Ranvozyé (1739–1819) who worked in Quebec City. Also from that city is a pair of burettes, containers for wine and water, by François Sasseville (1797–1864). The handsome navette or incense boat is from the family workshop of Pierre Huguet, *dit* Latour, operating in Montreal from about 1780 to 1829. Mrs. Vaughan has added further to the department's silver collection with some pieces of New Brunswick flatware.

A carved pine figure of a trumpeting angel and some other carved and painted pine panels are also the gifts of Mrs. A. Murray Vaughan. The angel is one of a pair that were originally painted. It is thought that they date from the middle of the 19th century and that they would have been mounted as decorations on an ornate horse-drawn hearse.

H.DE P.







The Canadiana Department is very grateful to Rose and Louis Melzack for the gift of seventeen watercolours by Frederick S. Barnjum, painted about 1862. Eleven of the views are spirited portrayals of winter life around Montreal and Quebec City showing the many types of horse-drawn sleighs and sledges used for work or pleasure. Six summer views of the Ottawa River and Lake Superior recall an era when Canada's waterways were the means of travel from Montreal to Fort William.

M.A.

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# THE SEARCH FOR ALEXANDER

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*In the late summer of 1977 a team of Greek archaeologists discovered three structures buried deep within a large mound—the Great Tumulus—at Vergina in northern Greece. For Professor Manolis Andronikos of the Greek Archaeological Service the discovery was the climax of a lifetime of work at the site, in the course of which he had come to the conclusion that the Vergina area was the location of Aigai, the first capital city of ancient Macedonia, and that the Great Tumulus was in all probability a royal monument containing the grave or graves of kings.*

*Two of the three structures did indeed prove to be tombs. Both were intact, but the first, like all Macedonian tombs discovered up to that time, had been pillaged in antiquity. It did, however, contain some splendid wall paintings in fairly good condition and some sherds which dated the tombs to about the middle of the 4th century B.C.*

*When the facade of the second and larger tomb had been cleared, another remarkable painting was revealed on the frieze below the cornice. But even more exciting for the excavators was the discovery that the great two-leaved marble door to the tomb was still in place and intact. Not only were they confronted with the possibility of entering an unpillaged tomb, but all the evidence suggested that the tomb had been that of an exceptionally important and probably royal personage.*

*Though it was now late in the season, the archaeologists immediately shelved their plans for closing down the excavation for the year and set about clearing the top of the large tomb. Since the door could not be opened without the risk of its collapsing and bringing down the facade, they were obliged to make their entry through the top of the vault. On 8 November they removed the keystone of the vault and Professor Andronikos*

Marble head of Alexander the Great, from the late Hellenistic era, now in the Pella Museum. Photo reproduced by permission of the National Archaeological Museum of Greece.





This miniature portrait (only 3.2 cm in height) of Philip II of Macedon, father of Alexander the Great, is one of a number of small ivory heads that decorated the wooden bier found in the main chamber of Tomb II, Vergina. It dates from 350–325 B.C. Photo © The Greek Ministry of Culture and Sciences. Reproduced by permission of Prof. Manolis Andronikos.

was able to look down into the interior of the tomb. There was a momentary sense of disappointment when he saw that the walls, on which he had hoped to find paintings similar to the one on the facade, were coated with an ugly rough stucco. Then he looked at the floor of the tomb, and disappointment gave way to excitement as he realized that there below him lay a wealth of archaeological finds, possibly of immense significance.

"The following days," wrote Professor Andronikos, "were filled with undreamed-of wonders, important additions to our knowledge and, sometimes, sensational discoveries . . ." The examination of the tomb and its contents led him to the conclusion that the tomb was that of a Macedonian king, dating between 350 and 325 B.C. All the available evidence suggested "the inevitable conclusion—apparently sensational but by no means arbitrary—that the tomb must be that of Philip II, the father of Alexander the Great".

The finds from Vergina, along with other material from Greece, form the core of the exhibition "The Search for Alexander", which, thanks to the generous assistance of Time Incorporated and the National Museums of Canada, will be on view in the Royal Ontario Museum from 5 March to 10 July 1983. This exhibition, organized by the National Gallery of Art, Washington D.C., has been made possible through the cooperation of The National Bank of Greece and the Greek Ministry of Culture and Sciences, and has been touring in the United States since 1980. In it the viewer will have an opportunity to get a unique glimpse of the rich and sophisticated material culture of the age of Alexander the Great and his immediate predecessors, and of the Hellenistic world of the following centuries which, as the apostle of Greek culture, he did so much to create.

The institutions exhibiting "The Search for Alexander" in North America have augmented the core material from Greece with loans from their own collections and from other European and American collections both public and private. The exhibition at the Royal Ontario Museum will have similar additions. In the first of the two articles that follow, Mrs. Neda Leipen, curator in charge of the ROM's Greek and Roman Department, describes a number of items from the Museum's collections that will be on display. In the second article, Mrs. Alison Easson, assistant curator in the same department, discusses the development of Macedonian and the subsequent Hellenistic coinages.

## From the ROM collections

Neda Leipen



Fig. 1: Small marble head from a statuette of Alexander the Great, made in Egypt long after his death.

Outstanding among the Royal Ontario Museum's contributions to the exhibition "The Search for Alexander" is a small marble portrait head from a statuette of Alexander the Great (Fig. 1). The upward glance and the dramatic turn to the left and the thick, leonine hair of this idealized portrait reflect the emotional and baroque quality that artists of the advanced Hellenistic period from the 2nd century B.C. onward liked to impart to the still popular representations of the long-gone, youthful ruler. Like the famous small alabaster bust of Alexander-Helios (the Sun God) from the Brooklyn Museum, which is also included in the exhibition, the head comes from Egypt, probably from Alexandria, the Alexandrian city par excellence.

Also from the Museum's collections is a very fine female head in marble (Fig. 2), dating to about 325–320 B.C. and reminiscent of the style of the great 4th-century Attic sculptor Praxiteles. This is a fragment from an Attic funerary monument. Large tomb reliefs were much in vogue in Athens. So sumptuous and ostentatious did they become that in 317–316 B.C. the state authorities issued an anti-luxury law that put an end to this important branch of Greek art. The ROM's head comes from the last among the great Attic grave reliefs; the people whose gravesite it adorned lived during the last years of Alexander, who died in 323 B.C.

Probably of slightly earlier 4th-century date is another funerary relief (Fig. 3), this one from Tarentum, a prosperous Greek colony in southern Italy. It shows a draped female figure on a finely profiled seat and is an excellent illustration of the refined and elegant taste of the Late Classical and Early Hellenistic period.



Although fragmentary, this little masterpiece in limestone (it is only 17 cm high) is among the best examples of Tarentine funerary sculpture in existence.

The pottery *hydria* (water jar) in the so-called Hadra ware (Fig. 4) is one of about a dozen Hadra vases in the Museum's collection. Vases of this kind were found in large numbers at Hadra, a cemetery in Alexandria. Decorated with scrolls, garlands, and other typically Greek motifs in dark paint on a light background, they were popular as burial urns during the 3rd century B.C. Many bear Greek inscriptions indicating that the bones and ashes they contained were those of Greek soldiers who served under the Ptolemies, Alexander the Great's successors in Egypt.

The interchange of influences and customs between east and west that resulted from Alexander's conquests, together with the intensified exploitation of Macedonia's gold mines, contributed to a blossoming of the art of jewellery and increased production during the last three centuries B.C. Northern Greece and areas on the fringes of the Greek world, especially the settlements on the Black Sea, have yielded particularly rich finds of jewellery and metalwork. The exquisite items of jewellery that have accompanied the exhibition from Greece will be supplemented by a selection from the ROM's own collections. Especially noteworthy among these is a gold earring of the popular hoop type, terminating in the finely wrought head of a maenad—or possibly an effeminate Dionysus—with wide, fleshy cheeks and long side locks, and crowned with an ivy wreath and *taenia* (Fig. 5). The soft, androgynous type of Dionysus became common in Hellenistic art and is sometimes found on jewellery.

A diadem made of two ribbons of gold forming a so-called Herakles knot in the centre above the forehead, with groups of small pomegranate pendants on



Fig. 2: Female head from an Attic grave relief dating from 325–320 B.C. The people whose tomb it adorned lived during the last years of Alexander.



Fig. 3: Fragment of a limestone funerary relief from Tarentum; the finely rendered drapery and seat detail illustrate the refined aesthetic of the Late Classical and Early Hellenistic period.



Fig. 4: Pottery *hydria* from a cemetery in the city of Alexandria; jars of this type were popular as burial urns during the 3rd century B.C.



Fig. 5: During the last three centuries B.C., the art of jewellery blossomed. Here, a finely wrought gold hoop earring with the head of a maenad, or possibly an androgynous Dionysus.

either side, is richly decorated with filigree and a garnet in an oval setting (Fig. 6). The Herakles knot, believed to possess magical properties such as the power to avert evil from the wearer, was a popular motif in Hellenistic jewellery.

One of the highlights of the whole exhibition is a magnificent gold wreath in the form of oak leaves and acorns. It was found in the second royal tomb at Vergina, inside a gold chest decorated with the starburst emblem of the Macedonian royal dynasty. Wreaths made of gold foil wrought into the shape of laurel, oak, myrtle, or other leaves have been found in many Hellenistic tombs, particularly those of the 3rd century B.C. Of the four gold wreaths the Museum is contributing to the exhibition, the most sumptuous is a wreath of overlapping laurel leaves (Fig. 7); nevertheless, it is modest by comparison with the splendid large wreath from Vergina which Professor Andronikos believes was worn by Philip II of Macedon.

Fashionable ladies were a favourite subject of art in the time of Alexander and later. In marble, terracotta, and other materials, they are shown in relaxed poses, clothed in elegantly flowing drapery, with coiffures reflecting the elaborate styles of the day, particularly the "melon". The delicate and colourful terracotta figurines known as Tanagras (after the place in Boeotia where thousands of them have been discovered) immortalize the grace and beauty of the women of ancient Greece in a style whose appeal has never waned. Three fine examples from the ROM dating from the late 4th to the early 3rd century B.C. will be





Fig. 6: The Herakles knot, formed by the intertwined gold ribbons of this diadem, was believed to possess magical properties.



Fig. 7: Wreath of gold foil wrought into the shape of overlapping laurel leaves, typical of many found in Hellenistic tombs of the 3rd century B.C.





Figs. 8, 9, 10: Terracotta figurines from Tanagra, 4th–3rd centuries B.C.

Fig. 11: Figurine from Myrina, 2nd century B.C.



included in the exhibition (Fig. 8, 9, 10). All preserve traces of multicoloured painted decoration, in one instance even to the original gilding in the braids of the hair. When production at Tanagra declined, the tradition of small terracotta statuary of draped women continued at Myrina in western Asia Minor, which was ruled in Hellenistic times by Alexander's successors—first the Seleucids, and then the mighty Attalids of Pergamon. The Museum contributes a statuette of a lady of the 2nd century B.C., leaning in a leisurely attitude with her left elbow on a pillar (Fig. 11); over her carefully coiffed head she has drawn her *himation*, or mantle, much like one of the ladies from Tanagra. Both show the customary manner of wearing the garment for protection from the sun and from dust.

For many people the words “ancient Greece” bring to mind primarily the brilliant, high classical period of Athenian ascendancy in the 5th century B.C. “The Search for Alexander” provides a striking reminder of the richness and vigour of the material culture of those who in the following centuries fell heir to that brilliant, intense flowering.



Neda Leipen is curator in charge of the Greek and Roman Department of the ROM, with a cross-appointment to the History of Art Department, School of Graduate Studies, University of Toronto.



# Macedonian coinage and its Hellenistic successors

Alison H. Easson



Fig. 1: (left) Uninscribed silver octodrachm of Alexander I of Macedon. Diam. 3.15 cm. On loan from J. S. Wilkinson

Before the time of Alexander I, king of Macedon from about 495 to 454/451 B.C., some Macedonian tribes issued their own money. It was from these coinages that Alexander developed the series of coins that he issued during the expansion of his kingdom. The mounted huntsman on the silver octodrachm (8 drachms), the largest of Alexander's denominations (Fig. 1), was copied from the octodrachm of the Bisalti, a Macedonian tribe whose territory and silver mines Alexander had absorbed into his own kingdom. He also adopted the Bisaltian reverse, a four-part square, and enclosed it with his name.

Huntsmen, warriors, and horses continued to appear among the designs on coins struck by Alexander's successors. Since the dynasty claimed descent from Herakles, the head of the god, wearing a lion-skin, occurs on many of their coins.

When Philip II came to the throne of Macedon in 359 B.C., the kingdom was politically unstable. By the time he was murdered in 336 B.C., he had unified Macedonia and made it the dominant power in Greece. After gaining control of the mines in northern Greece, he was able to strike large issues of gold and silver coins. On the obverse of his gold staters, he placed the head of Apollo inspired by a representation on the coins of the Chalcidian League, which he had defeated in 348 B.C.; on the reverse was a charioteer drawn by two galloping horses (Fig. 2). Among his silver coins, the tetradrachm (4 drachms) bore on the



Fig. 2: (above) Gold stater of Philip II of Macedon. Diam. 1.79 cm



Fig. 3: (left) Silver tetradrachm of Philip II of Macedon. Diam. 2.51 cm





Fig. 4: (above) Gold stater of Alexander the Great. Diam. 1.75 cm

obverse, the head of Zeus, the most powerful of the Greek gods; the reverse showed a jockey holding the palm of victory, commemorating the victory of Philip's race horse at the Olympic Games of 356 B.C. (Fig. 3) Herakles continued to appear on gold and silver coins of smaller denominations.

Philip's son, Alexander III, better known as Alexander the Great, succeeded to his murdered father's throne in 336 B.C. determined to fulfil his father's ambition of destroying the mighty Persian empire. As he pursued his career of conquest, he not only overran Persia but created an empire that stretched from Greece in the west to the Indus River in the east, and included Egypt to the south.

Alexander's coinage honoured the gods who would aid the Greeks against the Persian empire. His gold staters bore on the obverse the image of Athena as the champion of the Greeks, the role she had played in the Trojan War; on the reverse was a winged Nike bearing the laurel wreath of victory and a naval standard signifying his successful campaigns (Fig. 4). His silver tetradrachms bore the head of his ancestor Herakles wearing the lion-skin headress on the obverse and seated Zeus on the reverse (Fig. 5). Herakles also usually appears on the smaller silver and bronze coins, together with such attributes of Zeus and Herakles as the thunderbolt, the club, and the bow and quiver.

In order to provide his vast empire with a uniform currency, Alexander established a series of mints that struck coins of the same design, though each mint added its own monograms and symbols. The coins of both Philip and Alexander, as well as copies of them, continued to be struck long after their deaths. The head of Herakles on Alexander's coins came to be regarded as a portrait of the king himself.

Alexander (Fig. 6) died of a fever in Babylon in 323 B.C., leaving only an infant son and a young half-brother as heirs. At first his generals divided the responsibility for his empire among themselves, acting as trustees; eventually, however, each took power for himself and became king of his own territory. By

Fig. 5: (right) Silver tetradrachm of Alexander the Great. Diam. 2.67 cm

Fig. 6: (below right) Silver tetradrachm of Lysimachos of Thrace (r. 306–281 B.C.), the obverse bearing the head of the deified Alexander. Diam. 2.71 cm

Fig. 7: (Opposite page, left) Silver tetradrachm of Mithradates VI of Pontus (r. 120–63 B.C.); the obverse bears an idealized portrait of that ruler. Diam. 2.89 cm

Fig. 8: (Opposite page, right) Tetradrachm of Antiochus VIII of Syria (r. 121–96 B.C.): a realistic portrayal of that ruler's strong facial features. Diam. 2.79 cm





the end of the 4th century, Ptolemy ruled in Egypt, Seleukos in Syria, Kassander in Macedon, Lysimachos in Thrace, and Mithradates in Pontus. The rise of the Hellenistic kingdoms had begun; with it, the custom of placing the portrait of the ruling king on coins became established.

Before this time it was only very infrequently that the portraits of individuals were to be found on coins, but during the Hellenistic period portraiture on coins developed into a high art form. The portraits of Hellenistic rulers range from idealized and romantic likenesses (Fig. 7) influenced by posthumous portraits of the deified Alexander to extremely realistic and strong representations of rulers showing their individual facial characteristics (Fig. 8). Some dynasties such as the Ptolemies of Egypt and the Attalids of Pergamon usually placed on the coinage commemorative portraits of their founders, rather than their own. Many Hellenistic kings, however, placed their portraits on their coins, thus preserving for us the likenesses of the personalities who ruled the Greek world during this turbulent period of its history.®



Alison H. Easson was born in England in 1941. She studied Classics at the University of Alberta, Edmonton, and came to the ROM in 1962 as curatorial assistant in the Greek and Roman Department. She became assistant curator in 1968, receiving her M.A. from the University of Toronto in the same year. Among her fields of study at the Museum are the collections of ancient coins and Romano-British artifacts.

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## ANCIENT EGYPTIAN SHIPS WALL CHART



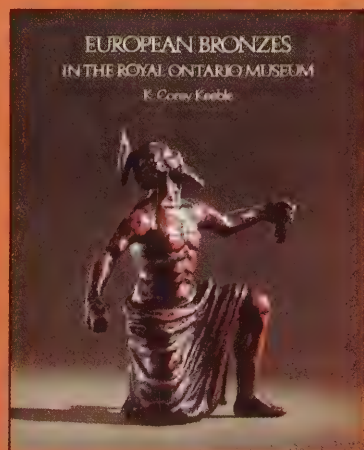
N.B. Millet  
Design and  
illustration by  
Douglas Champion

**A** Nile ship of the Sixth Dynasty, a freighter of the Eighteenth Dynasty, a warship of Ramesses III's fleet, and

ceremonial barges are among the twelve ancient Egyptian ships depicted on this striking full-colour wall chart. A brief introduction and a description of each ship appear in English, French, and German. Using the knowledge obtained from paintings and carvings on the walls of temples and tombs, from funerary models, and from the actual remnants of the state-barge of King Khufu, Douglas Champion has illustrated the ships in superb and intricate detail. The large format and colourful design make this chart ideal for classroom and decorative use.

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## EUROPEAN BRONZES IN THE ROYAL ONTARIO MUSEUM



K. Corey Keeble  
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**ROM**

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"How do you sing a star?"

The enquirer was a participant in "Kaleidoscope", a summer programme offered by the London Regional Children's Museum in which children between the ages of six and twelve acted out street scenes, explored neighbourhoods, discovered music in empty bottles, and tested the limits of art through huge sculptural constructions. The programme was conducted by an enthusiastic group of university students under the direction of project manager Rosemary Burd and was supported by a Summer Canada 1982 grant, the Public Utilities Recreation Department, and a number of local arts organizations.

The child's intriguing question was provoked by an unusual exercise. The children were asked to draw a long, free-flowing line on a piece of paper and then to sing it, letting their voices rise and fall, loop and twist, to follow the random configurations of the line. As the group explored further, another child asked challengingly, "How d'you draw *this* sound?"

Singing a star and drawing a sound may sound like unusual activities for a museum. But then, the LRCM is a rather unusual museum.

While there are nearly 150 children's museums in the United States, there are at present only two fully operational ones in Canada. Of these, the LRCM was the first, and it served as a model for the second, the Children's Museum in Hamilton. In the space of only seven years it has made the transition from idea to full-fledged institution. Conceived by an interim planning board in 1975, the LRCM began operations the following year in 185 square metres of donated space in the Centre City Mall. In 1977 it was incorporated in Ontario as a non-profit charitable organization managed by a board of trustees elected by the voting membership, and late in 1978 it moved into a larger space made temporarily available to it in London Towers. In 1981, when more than forty thousand visitors discovered it there, its facilities were strained almost to the bursting point. Finally, on 25 September 1982, just one day after the renovated Royal Ontario Museum reopened its own doors in Toronto, the London Regional Children's Museum opened for business in its permanent home, which comprises 2,500 square metres of completely renovated space in what was formerly Riverview School. The new museum stands on two acres of land on the banks of the Thames River, less than three blocks from the London Regional Art Gallery and close to the geographical centre of the city.

The programmes offered by the LRCM seek to encourage the total development of children through a philosophy of learning that recognizes the primary importance of discovery and creativity. Thus the main emphasis is on that stage of learning that Alfred North Whitehead, in his book *The Aims of Education*, identified as the Romance Stage: the excitement of discovering something completely new, of experiencing something for the first time. Such experiences prepare the children for life-long enjoyment of museums and galleries wherever they may travel.

A Chinese proverb often quoted by the staff of the LRCM goes as follows:

I hear and I forget  
I see and I remember  
I do and I understand

# TOURING ONTARIO'S MUSEUMS

## The London Regional Children's Museum

David A. Young



"On your mark, get set—let go!" Fans celebrate the grand opening of the LRCM with a balloon raising.

From time to time *Rotunda* will be running articles on the activities and histories of other museums in Ontario. The London Regional Children's Museum is the first feature in the series, "Touring Ontario's Museums".





M. Trussardi, T. Trussardi, T. Trussardi



B. Trussardi



M. Trussardi, T. Trussardi, T. Trussardi



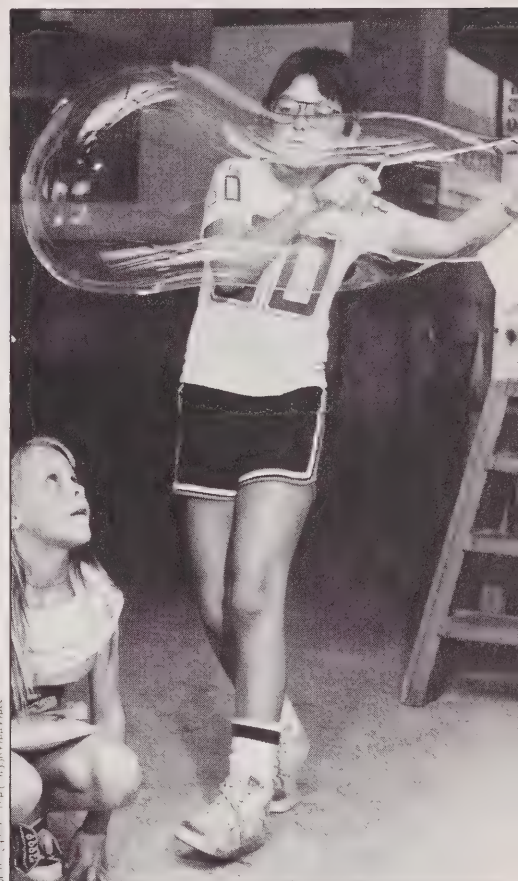


In keeping with this maxim, the museum's programmes emphasize "hands-on", participatory activities. When a child holds in his hands the product of another time and place, the effect is sometimes almost magical. The child is stirred by physical contact with the object and his imagination receives a marvellous stimulus. The aim and spirit of that process are captured in another aphorism of the museum's staff:

There are two things  
We can give our children:  
One is roots,  
The other is wings.

When I visited the museum in July, I found the atmosphere much like the one I had just left at the ROM: the LRCM's staff, like the ROM's, were busy building a new museum while at the same time offering a variety of programmes. Some of the things a visitor could do during July were: meet an RCMP officer; see the performance of a ten-year-old magician; explore an ambulance, a police cruiser, and a bucket truck; listen to the London Youth Symphony Percussion Ensemble, a thirteen-year-old classical guitarist, or a twelve-year-old pianist; take part in a martial arts workshop; and see lambs brought in from a local farm, or a display of live newts and snakes. This varied array of special programmes was offered in addition to the regular activities held in the galleries. These latter included a Japanese exhibit that gave the children an opportunity to explore a rice-paper house, to try on a kimono, to make music on a *koto*, to use chopsticks, to walk on stilts, and to play a game of *Go*. In a gallery devoted to communications, they could tap out a message in Morse code, walk into a three-dimensional painting, and see themselves on television.

The new museum will contain six permanent galleries, together with other facilities, which will be opened in stages over the next few years. One of the



Group activities and “hands-on” experience are vital ingredients of LRCM programmes and exhibits.

Above. Left: Exploring *Things in Caves*. Right: Bubble Week called forth displays of unusual skills.

Opposite page. Top left: Chopsticks, stilts, and kimonos were all featured at the Japanese exhibit. Top right: Construction in progress. Bottom: *The Street Where You Live* provides opportunities for learning how a modern city works.





Left: A Guinness world record was made when 600 kazooers marched for museum funds in May 1982. The Great Kazoo Parade raised \$1,100.

Right: An exhibit honouring Crippled Children's Month allowed these children to gain an understanding of life as a handicapped person.



first galleries visitors will see is called *Things in Caves*. Here they will find stalactites and stalagmites, crawl spaces, a gem and mineral collection, and even a dinosaur reproduced from the collections of the ROM.

*The Street Where You Live* consists of cutaway sections of urban installations both above and below ground—street lighting, housing and appliance construction, and underground wiring and piping systems. "Plan your city" and "Crawl down a manhole" will be popular activities in this gallery.

*If I Were a Child Long Ago* recreates an experience of living at the turn of the century, with activities ranging from such crafts as the making of soap and candles to the more sophisticated arts of needlepoint and cabinet making.

*Inuit*, scheduled to open in July 1983, provides an introduction to life in the Canadian north and includes a cutaway igloo and Arctic animals and birds. Among other hands-on projects here, the children will have opportunities to carve soapstone and to make snow goggles.

*People and Machines*, also scheduled for 1983, offers working displays of mechanisms both old and new, ranging from early waterwheels and steam engines, through telegraph and telephone equipment, to aircraft cockpits and mini-computers.

The sixth of the permanent galleries will be the *Planetarium*, due to open in 1983–84.

In addition to the permanent galleries, there will be other areas in the museum housing temporary exhibits and programmes. The Discovery Room, an adaptable learning centre for very young children, will make use of "discovery boxes" of rocks, shells, bones, fossils, and a variety of other materials. The Festival Room will be for seasonal exhibits or special exhibits developed in cooperation with local organizations such as the London Symphony or Theatre London. The Orchestra Pit and Habitat will both feature modular travelling exhibits. The first will be an exhibit on the four families of musical instruments: strings, woodwinds, brass, and percussion. Here the children will be shown how to make simple flutes and drums and "shoe-box" guitars. The second travelling exhibit will display the homes of mammals, birds, fish, and insects; here

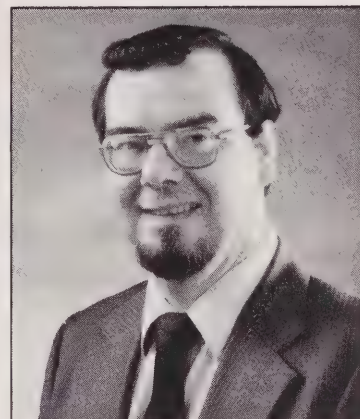


the activities will include role-playing and the construction of facsimiles. In the Auditorium, space is provided for travelling exhibits from other museums, for children's theatre, music, and dance programmes, and for community programmes such as science fairs and local exhibits.

Although about one-third of the forty thousand annual visitors to the museum are tourists, the LRCM is above all a community museum, with outreach programmes that touch the lives of the people of the region in a number of ways. Forty-five museum kits on various cultures, sciences, and other subjects are circulated to schools and other institutions. The museum has put on cooperative programmes with such organizations as the Canadian National Institute for the Blind, the London Housing Authority, block parents' groups, bicycle safety groups, and service clubs. It has taken part in community festivals and has organized workshops for families and for commercial companies. It has even won inclusion in *The Guinness Book of World Records* by arranging a parade of six hundred kazoo players as part of a fundraising drive to finance the new museum.

In the course of my visit I met some of the children who spent almost all of every summer day at the museum. These regulars not only take an active part in everything that is going on but also willingly pay for the opportunity by helping the staff to tidy up the work stations where children have been busy cutting and drawing or putting on a puppet play.

No institution can be any better than its staff, and in this respect the LRCM is particularly fortunate. The director, Carol Johnson, not only has a marvellous rapport with the children but also is a tough-minded, far-sighted administrator who evokes the best efforts both of her staff and of a dedicated group of sixty volunteers. Everywhere there is evidence of creativity, imagination, and enthusiasm. What better can any institution do than to instill these qualities into future generations? @



David Young joined the staff of the ROM in 1968 as a member of the Education Department. Since then he has served as the head of Extension Services and from 1977 to 1982 as the head of Programmes and Public Relations. In April, 1982 he was appointed head of Museum Advisory Services, a new department responsible for liaison between the ROM and its sister museums in Ontario.

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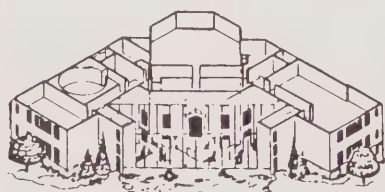


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## Book Reviews

### **Paintings from the wild: The art and life of George McLean**

David Lank

The Brownstone Press  
143 pp. \$35.00 (cloth)

Review by Peter Buerschaper, Supervisor of art, photography, and taxidermy for Exhibit Design Services

*Paintings from the Wild: The Art and Life of George McLean* is more than just another book of wildlife art: it is a collection of paintings by one of Canada's finest artists. Working in relative obscurity in southern Ontario, McLean has created works that contain all the ingredients that transform mere picture painting into art.

It is most unfortunate that "wildlife art" is nearly always labelled just that. Considering that images of wildlife were the subject matter of some of mankind's earliest visual art forms, art that investigates that subject today should not have to be explained or justified. Yet animal drawings consistently meet with critical intolerance or neglect. There is of course some "wildlife art" displayed today that has little to do with art; much is mediocre illustration and craftsmanship. However, paintings by George McLean deserve critical attention no matter how they are categorized.

Most of McLean's subjects are wild creatures. His compositions are daring and imaginative, displaying superb draughtsmanship. Though his design sense and application of paint is impressionistic, his colours are true to nature. The paintings are usually much more than reproductions of

some specific event—a typical work may reflect several realistic situations, all carefully composed, staged, and merging harmoniously. The literal interpretation of any one painting may require a detailed knowledge of some natural phenomenon, but the literal situation never interferes with the artistic merit of any work.

The ghost-like appearance of the varying hare, carefully placed so as not to dominate the overall composition, depicts an Ontario scene that few have witnessed. The play of sunlight on snow creates shadow-softened shapes in an otherwise harsh habitat. A fallen apple tree and solitary plants of frozen milkweed complete the tableau of a typical McLean painting.

A suggestion of nature's capacity for violence is often a part of McLean's work, as in a painting of a red-tailed hawk swooping on and scattering a flock of starlings. Yet the dominant element of this painting, a large white pine tree on the forest edge silhouetted against a melancholy sky, asserts its solid, peaceful presence. In that context, the menacing hawk is quite secondary, an event that soon passes.

The text by David Lank, who has written and illustrated many books and articles on wildlife and related subjects, and who has led expeditions to the Galapagos Islands and Machu Picchu, fully complements McLean's paintings. Throughout, Lank evidences an intimate knowledge and experience of nature and a clear understanding of the artist's aims.





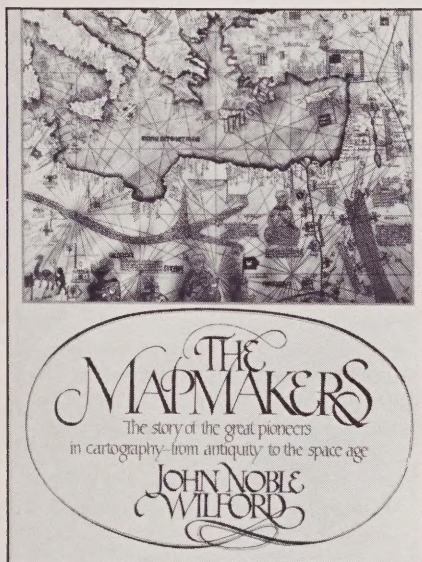
**The mapmakers: The story of the great pioneers in cartography—from antiquity to the space age**

John Noble Wilford

Alfred A. Knopf

414 pp. \$27.00 (cloth)

Review by Walter Tovell, Honorary Curator, Department of Mineralogy and Geology



In this day of jetting about in the comfort of wide-bodied aircraft, the traveller tends to forget the evolution of terrestrial measurements that made his trip possible. Since the dawn of history man has sought to record his movements, his lands, his exploits, and his resources on maps. The history of mapmaking, related as it is to many fields of endeavour involving the ingenuity of man, is a fascinating story. John Wilford has caught the excitement in *The Mapmakers*.

Maps developed because they are the most succinct means of communicating information concerning the earth, not just its surface but also its ocean floors and interior. The charting and measuring of unknown lands and seas have generally been the primary purposes of voyages of discovery.

The first problem to be solved in cartography was to measure the length of a degree of latitude on the spherical earth. As the author asks, "What does one part of 360 mean in standard linear measurements?" In

order to answer this question accurately, optical surveying instruments had to be developed, a task that required many centuries. If the earth were a perfect sphere, the length of a degree of latitude would be the same anywhere on its surface. However, the theory of universal gravitation postulated an earth whose polar diameter was shorter than its equatorial diameter, although some sceptics preferred to view the earth as having a longer polar diameter. The problem was solved by the work of two expeditions, one to the Arctic Circle in 1735 and one to the equator in 1736. Both were sponsored by the French Royal Academy of Sciences. After incredible difficulties, the results of the expeditions proved that Newtonian views were correct. The expedition to the equator in the high Andes of Peru took nine and a half years to complete. Not only did it achieve its main objective, but one of the expedition members, Pierre Bouguer, noted from observations based on the swings of a pendulum that "the density of rocks in the Andes was less than rocks of the plains". In other words, the density of the earth's crust is not uniform. This conclusion was the first step towards a better understanding of the earth's interior.

*The Mapmakers* contains many other tales of discovery, all clearly and colourfully related by the author, a science correspondent for *The New York Times*, who recently participated in an expedition to re-map the Grand Canyon.

The book consists of four parts, the first two dealing with "The Map Idea", while the last two record the development of modern mapmaking techniques, from aerial photography to satellite pictures. Each of the four sections is introduced by an experience of the Grand Canyon expedition. If there is anything missing in the book, it would be an account of the contribution made by the Canadians, who have used oblique aerial photographs as a basis for making useful maps of Canada's remote northern regions.

I recommend this book to all who have an interest in travel and in man's quest to learn more about the earth and its neighbours in space.

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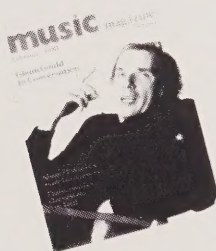
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